

M
117
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F36
1910

FANTASIA,
FOR
The Harp.
COMPOSED AND DEDICATED TO
Monsieur Sigismund Thalberg,
By
E. PARISH ALVAR S.

Op. 35.

Price 5/-

London
EDWIN ASHDOWN, HANOVER SQUARE.

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FANTASIE
POUR LA HARPE.
~~~~~

PARISH ALVARS.

*ALLEGRETTO*  
*GRAZIOSO.*

{M. M. ♩-84.}

*mf* *Cres.* *fz*

*fz* *ritard.* *Dim.* *pp*

*marcato il canto* *Cres.*

*ritard.* *Dim.* *ppp*

(A & P. 11,068)



*a tempo.*  
*mf*  
*Cres.*  
*f*

*ritard.*  
*Dim*  
*pp*

*a tempo.*  
*fz*  
*Cres.*

*con forza.*  
*fz*  
17

*ritard.*

## ANDANTINO. {J. - 54.}

a tempo.

con espress.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and features a series of chords. The bass clef staff has a melody with a mezzo-forte (*mf*) dynamic. A crescendo (*Cres.*) is indicated over the bass line. The system concludes with a series of half notes in the bass.

Second system of musical notation. The treble clef staff continues with a melody. The bass clef staff features a series of chords. A crescendo (*Cres.*) is indicated over the bass line. The system concludes with a series of half notes in the bass, marked *legato il basso*.

Third system of musical notation. The treble clef staff continues with a melody. The bass clef staff features a series of chords. The system concludes with a series of half notes in the bass.

Fourth system of musical notation. The treble clef staff begins with a decrescendo (*decres.*) dynamic. The bass clef staff features a series of chords. A mezzo-forte (*mf*) dynamic is indicated. A crescendo (*Cres.*) is indicated over the bass line. The system concludes with a series of half notes in the bass, marked *con grazia.*

Fifth system of musical notation. The treble clef staff continues with a melody. The bass clef staff features a series of chords. A crescendo (*Cres.*) is indicated over the bass line. The system concludes with a series of half notes in the bass.



*sempre stretto - - - e - - - piu - - forte*

*sf* *f* *p*

*con passione.*

*Cres.* *ff*

*fz* *fz* *fz*

*ritard.* *a tempo.*

*Dim.* *p* *sotto voce.*

*f* *con forza.* *ff* *sosten.*

5

The musical score is written for piano and voice. It consists of five systems of staves. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4. The score includes various dynamics such as *sf* (sforzando), *f* (forte), *p* (piano), *ff* (fortissimo), *fz* (forzando), *Dim.* (diminuendo), *ritard.* (ritardando), *a tempo.* (al tempo), *sotto voce.* (sotto voce), *con forza.* (con forza), and *sosten.* (sostenuto). The tempo markings include *sempre stretto* (always strict), *e* (and), *piu* (more), and *forte* (loud). The score also includes a measure number '5' at the top right. The piano part features complex chordal textures and arpeggiated figures, while the vocal part has melodic lines with some ornamentation. The overall mood is dramatic and expressive, as indicated by the 'con passione' and 'con forza' markings.

## Cadenza.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a series of sixteenth-note runs. A crescendo (*Cres.*) is marked. A key signature change to one sharp (F#) is indicated.

Second system of musical notation. Treble and bass staves. Treble staff features a series of chords marked (D#), (F#), (D#), and (B#). A glissando is indicated in the bass staff, followed by a section marked *ff* and *veloce.* The system concludes with a double bar line and a final *ff* dynamic.

Third system of musical notation. Treble and bass staves. Treble staff begins with a section marked *con fuoco.* The bass staff has a section marked *sosten.* followed by a section marked *ritard..* The system ends with a double bar line.

ALL<sup>o</sup> CON FUOCO. {♩-76.}

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and a series of sixteenth-note runs. The bass staff has a series of chords. The system ends with a double bar line.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a series of sixteenth-note runs. The bass staff has a series of chords. The system ends with a double bar line. The right-hand (R.H.) and left-hand (L.H.) parts are indicated.



Musical score for "ALVARS, Fantasia." The score consists of five systems of music, each with a piano (P) and organ (O) part. The key signature is B-flat major (two flats). The tempo and style are indicated by the title "Fantasia." and the performance instructions.

Performance instructions and dynamics include:
 

- ff* (fortissimo) in the second system.
- mf* (mezzo-forte) in the third system.
- Cres.* (Crescendo) in the third system.
- ff energico* (fortissimo energico) in the fourth system.
- fz* (forzando) in the fourth and fifth systems.

The score concludes with the title "ALVARS, Fantasia." and the publisher information "(A & P. 14, 068)".

marcato sempre

*fz*

*f*

(A#)

(A#)

*Dim*

(F#)

(A#)

(C#)

(F#)

*pp leggierissimo.*

(C#)

(F#)

(B $\flat$ )

(B $\flat$ )

(C#)

(F#)

(A#)

ALVARS, Fantasia.

(A & P. 14,068)



First system of musical notation. Key signature: four flats (B-flat, E-flat, A-flat, D-flat). Dynamics: *p*, *fz* (with accent), *fz* (with accent). Ornaments: (A#), (A#), (C#), (B#).

Second system of musical notation. Dynamics: *mf*, *legato il basso*. Tempo/Character: *scherzando*.

Third system of musical notation. Dynamics: *Cres.*, *f*.

Fourth system of musical notation. Dynamics: *f*, *Dim.* (with decrescendo line), (C#), (A#), (F#).

Fifth system of musical notation. Dynamics: *dolcissimo*. Handwritten correction: (B#). L.H. (Left Hand) marking.

*leggierissimo.*

R.H. *pp* (Gb) 19 L.H. *pp* 19

*glissando.* *glissando.*

*sempre pp*

*L.H.*

*mf glissando. Cres.* 26 *f glissando. Cres.* 22

*glissando.* *gva.* *loco* 33 *ff* *gva.* *loco* 33 *ff*

*glissando.*

*con fuoco.* (Gb)

ALVARS. Fantasia. (A & P. 14,068)



sempre forte con energia.

The first system of musical notation features a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music is characterized by rapid, ascending and descending runs in the right hand, often marked with accents and slurs. The left hand provides a steady accompaniment. The instruction "sempre forte con energia." is written below the staff.

(A#)

The second system continues the piece, maintaining the same key signature. It features similar rapid runs in the right hand. A specific note in the right hand is marked with an accidental (A#). The left hand continues its accompaniment.

con fuoco.

The third system shows the continuation of the piece. The right hand has more rapid runs, and the left hand has some chords. The instruction "con fuoco." is written below the staff.

The fourth system continues the piece with rapid runs in the right hand and chords in the left hand.

gva. loco

The fifth system features a series of rapid, slurred notes in the right hand, marked with "gva." and "loco". The left hand has chords. The system ends with a double bar line.

The musical score consists of five systems, each with a piano (p) and vocal (v) staff. The key signature is B-flat major (two flats). The time signature is 4/4.

- System 1:** The piano part features a complex, rapid melody with many beamed sixteenth and thirty-second notes. The vocal part has a single note, a whole rest, and then a half note. The word *dimin* is written above the piano staff.
- System 2:** The piano part continues with a similar rapid melody. The vocal part has a half note, a whole rest, and then a half note. The words *u* and *en* are written above the vocal staff.
- System 3:** The piano part continues with a similar rapid melody. The vocal part has a half note, a whole rest, and then a half note. The word *do* is written above the vocal staff. Dynamic markings *pp* and *ppp* are present above the piano staff.
- System 4:** The piano part continues with a similar rapid melody. The vocal part has a half note, a whole rest, and then a half note. Dynamic markings *mf*, *Cres.*, *f*, and *sosten.* are present below the piano staff.
- System 5:** The piano part continues with a similar rapid melody. The vocal part has a half note, a whole rest, and then a half note. Dynamic markings *dim.* and *ritard.* are present below the piano staff. The system ends with a double bar line and the number 8.



ANDANTINO. {♩. - 54.} legato. con espress.

R.H. L.H. *pp* *Cres.* *ben marcato* *poco accel. pp* *il canto* *pp* *fz*

14 14 14 14

ALVARS, Fantasia. (A & P. 14,068)

*pp* *pp* *pp* *pp* *pp* *pp*

14 14 14 16 14 14

*più forte* *Cres.* *Cres.* *Cres.*

ALVARS, *Fantasia.* (A & P. 14,068)



*Cres.*

*f*

*calando.*

*pesante.*

*sost:*

*Cres.*

*a tempo.*

*energico.*

15

15

ALVARS. Fantasia.

(A & P. 14,068)

*sempre un poco accele*  
*ran - - do più f*  
*ff*  
*con tutta la forza.*



*con fuoco fortissimo*

*f*

*sosten.*

*fortissimo.*

*ff*

14

15

14



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  - 5. March & Pas redoublé (Saffo). 2 6
  - 6. Voga, voga, & Sogno talor (Parisina). 2 6
  - 7. Vieni ah! vieni (Cavatine-Mazurka de Pacini). 2 6
  - 8. Ah! tu sei (Parisina). 2 6
  - 9. Quanto è bello (L'elisire d'amore). 2 6
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s. d.

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  - 2. Il balen del suo sorriso. Trovatore
  - 3. Si la stanchezza. Trovatore
  - 4. Stride la vampa. Trovatore
  - 5. La mia letizia. I Lombardi
  - 6. La donna è mobile. Rigoletto
  - 7. Parigi, o cara. Traviata
  - 8. Ah, fers'è lui. Traviata
  - 9. Di Provenza il mar. Traviata
  - 10. Libiamo (Brindisi). Traviata
  - 11. Ermani involami. Ermani
  - 12. Va pensiero. Nabuco

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  - 2. Ich denke dein, wenn durch den Hain der Nachtigallen. 2 0
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  - 4. Emelina. 1 0
  - 5. Selige Tage. 1 0
  - 6. Nachgefühl. 1 0
  - 7. Adieu, charmant pays de France. 3 0
  - 8. For I, methinks, till I grow old. 3 0
  - 9. L'air est doux, le ciel est beau. 2 6
  - 10. Ange aux yeux bleus. 2 6
  - 11. We rove among the roses. 2 6
  - 12. Au bord du Rhin. 2 0
  - 13. Au bord de la Lahn. 2 6
  - 14. Au bord de la Nahe. 2 0
  - 15. Au bord du Neckar. 1 0
  - 16. Auf leichem Zweig. 1 0
  - 17. Ah! be not sad. 2 0
  - 18. Remind me not. 1 0

- b* "VOYAGE LYRIQUE." Twenty-four National Airs. each 3 0
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  - 2. Sweden.
  - 3. Denmark.
  - 4. Russia (God save the Emperor).
  - 5. Prussia.
  - 6. Prussia.
  - 7. Poland.
  - 8. Saxony.
  - 9. Bavaria.
  - 10. Austria (Haydn's hymn).
  - 11. Hungary.
  - 12. Sardinia.
  - 13. Romagna.
  - 14. Naples.
  - 15. Spain.
  - 16. Portugal.
  - 17. Switzerland.
  - 18. France (La Marseillaise).
  - 19. France (Les Girondins).
  - 20. Belgium.
  - 21. Holland.
  - 22. England (Rule Britannia).
  - 23. America (Hail Columbia).
  - 24. England (God save the [Queen]).

## STEIL, W. H.

- b* My lodging is on the cold ground (variations). 3 0

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- a* Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters). 3 0
- a* Two favourite Irish melodies (Coolin and The minstrel boy). Variations. 3 0
- a* Rigoletto. Fantasia on Verdi's opera. 5 0

## THOMAS, JOHN.

- b* WELSH MELODIES. Transcribed:
  - 1. The ash grove. 3 0
  - 2. The bells of Aberdovey. 3 0
  - 3. Sweet melody, sweet Richard. 3 0
  - 4. The rising of the sun. 3 0
  - 5. The march of the men of Harlech. 3 0
  - 6. Riding over the mountain (original melody by J. Thomas). 3 0
  - 7. The plain of Rhuddlan. 3 0
  - 8. Love's fascination. 3 0
  - 9. The rising of the lark. 3 0
  - 10. The camp (Of noble race was Shenkin). 3 0
  - 11. Megan's daughter. 3 0
  - 12. The minstrel's adieu to his native land (original melody by J. Thomas). 3 0
  - 13. Watching the wheat. 3 0
  - 14. New year's eve. 3 0
  - 15. David of the white rock, or The dying bard to his harp. 3 0
  - 16. Over the stone. 3 0
  - 17. The miller's daughter. 3 0
  - 18. Come to battle. 3 0
  - 19. All through the night. 3 0
  - 20. The blackbird. 3 0
  - 21. The dawn of day. 3 0
  - 22. Britain's lament. 3 0
  - 23. Black Sir Harry. 3 0
  - 24. The departure of the king. 3 0

- b* La source. Caprice of J. Blumenthal, transcribed. 4 0
- b* The harmonious blacksmith, of Handel, transcribed. 3 6

## WRIGHT, T. H.

- b* Caledonian Fantasia, introducing favourite Scotch melodies. 4 0
- b* Com'è gentil (Don Pasquale). Fantasia. 3 0
- b* Deh calma oh ciel (Otello). Transcription. 2 6
- b* Fra poco a me ricovero (Lucia). Arranged. 3 6